E. Gordon Chandler
xxxxxxxxxx
President

THE LYME ART ASSOCIATION
OLD LYME CONNECTICUT 06371
BOX 222

February 20th, 1977

Dear Artist Member:

With many of you away and the severe winter weather, it seems better to report to you and ask for your opinions by mail than call a general meeting. I want to report on the progress of the Academy.

The first two terms of the new school have gone well with an enthusiastic student body increasing from 22 when the school opened to 34 today. More are expected during the Spring term which starts March 9th.

Construction and alterations have proceeded despite inclement weather and a shortage of funds. Much has been accomplished. The basement area has been excavated to give full 8' ceilings and partitions are framed in for future rooms. The new studio classroom shell has been built with northlight windows installed.

On the Gallery floor the"Brush Room" off the Cole Gallery, new lavatories and north and south fire stairs with exit lights have been completed. Both Goodman and Cole Galleries have special day-light fluorescents above the skylights. Both these galleries are now heated, each with its own thermostat. The entire building has been insulated with fiberglass blown into the side walls and 9" batts on the attic floors. In all $50,000 has been expended.

The school is almost paying for itself from tuition due to the generosity of faculty members who have either given their services or accepted greatly reduced fees for teaching. A full-time student body of 50 would ensure school operation in the black. This goal appears within reach from the interest and inquiries already received for next year.

All this is to the good but the Academy is not without its problems. The $50,000 spent so far on the building is from an unsecured, short-term loan. As the Academy obviously does not own any part of the building it cannot raise development funds from a mortgage even on the new construction. Some $9,000 has been raised from dues and contributions more than matching the MacCurdy-Salisbury grant of $5,000 which has been received, but this is far from enough to complete the work and pay back the loan.

The Academy is presently launching a major development fund drive. The new rooms on the lower floor will be named for donors of substantial amounts. The Cole and Goodman Galleries are already named and it is hoped that the sponsors of these two galleries will donate the cost of installing heat and insulation in them.

The north and south galleries were excluded from the present lease with the thought that the Art Association might wish to use them for winter exhibitions. This is impossible unless they are heated. LAA cannot afford to pay the high cost of gas to heat them even if the present gas heaters were to be reconnected at considerable cost. The Academy has no reason to install heating ducts to premises it cannot use. As a result it is doubtful if these two galleries will be of any use to either organization during the winter unless some cooperative arrangement can be worked out.

These two galleries are ideally suited for exhibitions and evening lecture halls. If the Art Association would agree to their limited use by the Academy for these purposes funds could be requested from donors to heat them. It would mean then that they would be named after these donors and a bronze placque like the one in the Goodman gallery placed there to identify them. It would also mean that the Lyme Art Association could reserve a reasonable amount of time for its own winter exhibiting. Naturally in summer all galleries revert exclusively to LAA. In finding donors for these two galleries every effort would be made to get a name closely associated with the Lyme Art Association and its history so that the placque would be as much a part of the Art Association as of the Academy as in the case of the Goodman and Cole Galleries. I am confident this can be done by appealing to descendants of the early Lyme Artists. I believe the Lyme Art Association has everything to gain and nothing to lose by such an arrangement as it is extremely doubtful if we could even make use of the galleries in winter on our own with no money to heat them.

So my first question is: Would you agree to a limited lease* allowing the Academy to use the North and South Galleries in winter for lectures and occasional student exhibitions and to solicit donors, after whom the galleries would be named, to finance the heating and insulation?

Item #1 Yes _____ No_____

*(Lease would have specific exhibition times reserved for LAA and would be subject to membership approval of course.)

My second question is concerning landscaping. The Academy is proposing landscaping the proposed parking lot and along the pond forming a "mini-park" with a foot bridge connecting LAA property and the Historical Society at the upper end of the pond. This would give the Academy an attractive winter entrance and in summer be an asset both to the LAA and the Historical Society as visitors to one could then walk across to the other without having to drive and re-park. For the town it would create the first really beautiful parking lot! Do you approve this landscaping plan? Item #2 Yes_____ No _____.

If you are favorably inclined to these two proposals I believe I will have some concrete progress to report at the Spring Business Meeting. It will be held on Saturday, May 7th at 1:30 PM. Works for the Spring Show will be received Saturday, May 21st between 10-12 and the Jury will meet at 1:30 to consider entries. Put these dates on your calendar right away. Then either send this page back or vote on items 1 and 2 above on a separate sheet and send it as soon as possible with any comments you wish.

See you in the Spring.... Best wishes to you all....

Sincerely

Elizabeth (Mrs. Charles)

HENRY L. SHEPHERD
6 KING ARTHURS WAY 8
NEWINGTON, CONNECTICUT 06111

March 1, 1977

Mrs. Elisabeth Gordon Chandler
Mill Pond Lane
Old Lyme, Connecticut 06371

Dear Elisabeth:

It does not suit me to continue helping the Academy until I'm dropped from its faculty so that you can obtain someone to teach anatomy by giving his wife a job to teach art history. Throughout lunch you indicated that the salvation of the Academy lies in getting "names", even for brief periods. Perhaps so, but I doubt it. Quality of teaching, devotion to students and the objects defined in the charter, and continuity -- you will find -- are essential elements in building a strong foundation. Ornamental names on boards of directors don't fool many stockholders any more; and contributors to needy eleemosynary educational institutions are no less sophisticated these days.

Just to keep the record straight: I hereby resign effective immediately as counsel to the Academy and to the Art Association (please drop Barbara and me as "honorary patrons") and from the Academy's faculty.

Best wishes.

Sincerely,

Henry L. Shepherd

Henry L. Shepherd

cc: Mr. Harold Goodwin
Mr. Nelson C. White

March 3rd, 1977

Dear Henry:

Your letter was waiting for me when I returned from New York after 24 hours of wondering what had precipitated your sudden resignation. I must admit that my concern over what I migth have said or done to upset you has been replaced by one of puzzlement.

In our conversation over lunch as well as on previousoocc occasions you stressed that the quality of instruction at the Scademy was all-important to its eventual accreditation. Accrdingly we are in the process of trying to add to our faculty teachers who are tops in their fields. If they happen to have "names" it is because they have earned them. We are not interested in their names, only in their backgrounds and ability.

Robert Beverly Hale is considered one of the best teachers of Anatomy. I attended his lectures as a student and he instilled in me a life-long admiration and sense of sonder at the magnificentnmachine which is the human form. I hoped that he would inspire our students equally.

In talking with MR. Hale about the possibility of joining our faculty I learned that Mrs. Hale teaches History of Art at the Art Students' League. She doesn't have a "name" but she appears to be eminently qualified as she holds an MA in Art History, majored in Rennaisance Art and has a background of Greek and Egyptian archeology as well. In talking with her subsequently I found her to have the personality and understanding of young people which you have stressed so many times as being of prime importance. I beleivv she would be able to impart her knowledge and love of art hisory to the students.

When you agreed to give a course of Art History lectures "pro bono publico" this year we were most grateful. We realized that art history is not your field and that you were doing it as a contribution to the new Academy. We did not expect that you would wish to continue and in fact in a recent letter in which you spoke about devoting two sessions to "Ecomomics for the Artist" you mentioned giving these talks "while I am still around" which certainly led us to believe that you were not contemplating another

season of teaching at the Academy. I have been very conscious of the amount of time and effort, to say nothing of expense, that has gone into getting together first the slides for the lectures and more recently books for the talks. When this was coupled with the drive down from Newington during the worst winter in years I felt you had already served " above and beyond the call.."

Your letter is addressed to me personally. In it you indicate your desire to "sesign as counsel to the Academy and to the Art Association" and as Honorary Patron of the latter. I have no official position with the Academy which would allow me to accept and transmit your resignation to the Board. If this is your wish I ask that you write it to the President, Harold Goodwin, so that it may be brought before a meeting in proper order.

I am, of course, President of the Lyme Art Association but as it is an entirely separate organization from the Academy and your letter to me deals primarily with the Academy I cannot present it to the Lyme Art Association's Board as it stands. As the Lyme Art Association has done nothing to which you might take exception your resignation from that body is apprently due to your present feeling toward me. I am truly sorry that this has come about as I do not think I deserve it.

Thank you for returning my personal papers as well as those of the Lyme Art Association. I quite understand why you do not wish to proceed with the revision of my will under the circumstances.

I have enjoyed knowing you and Barbara and am sorry it has ended this way. I wish you both all the best.

Sincerely yours

Dr. Henry L. Shepherd
6 King Arthur's Way #8
Newington, CT. 06111

cc: Harold Goodwin
Nelson C. White

E. Gordon Chandler
xxxxxxxxxx

April22, 1977

Barbara Deitrick, Chairman
Planning Commission
Old Lyme, CT. 06371

Dear Mrs. Deitrick:

Last August we submitted proposals for three phases of construction and alterations at the Lyme Art Gallery for use by the Lyme Academy of Fine Arts. We asked your approval only of phase one at that time.

We are now ready with plans for phase two which includes landscaping and a parking lot with acess driveway. Phase three is for completion of classrooms inside the building only and it is my understanding that the Planning Commission would not be concerned with this phase. Phase two however does need you approval.

I have spoken to representatives of DOT and they have given tentative approval to the proposed entrance and exit of the drive. We will go to them with the final plans after we have received Planning Commission approval. We also have an appointment to show the plans to the Historic District Commission on May 2nd if Planning has passed on them by then. The Zoning Board of Appeals has approved all plans subject to the approval of Planning, the Historic Distric and the State DOT and Conservation has also approved.

We thank the Planning Commission in advance for reviewing our plans at their next meeting on Thursday, April 28th.

Sincerely yours

President

OLD LYME PLANNING COMMISSION

MEETING NOTICE

There will be a regular meeting of the Planning Commission on Thursday, April 28, 1977 at 8:00 p.m., Memorial Town Hall.

MEETING AGENDA

I. SITE PLAN REVIEW, LYME ART ASSOCIATION
   - Mrs. Elisabeth Chandler

II. DISCUSSION OF "SCENIC OVERLOOK" PROPOSAL
   - Specifications for fencing
   - Provision for picnic area
   - Landscaping
   - Preparation of design plan

III. OPEN SPACE
   - Amendment to the Plan of Development
   - Report of the Open Space Committee

IV. OTHER BUSINESS
   - Signing of the Saunders Subdivision Map
   - Manor Estates
   - Administration of Subdivision Regulations

V. MINUTES
   - Public Hearing of April 14, 1977
   - 468th Meeting of April 14, 1977
     (attached for your advance review)

Barbara M. Deitrick
Chairman

June 1, 1977

President's Report to the Board of Trustees of the Operations of the Lyme Academy of Fine Arts 1976-1977.

At a chaotic time in the arts it would seem that the formation of an art school anchored in tradition, located in a place as peaceful and historically suited as we are, with the museums of New York and New England easily accessible, would be an essential undertaking for those of us who are devoted to the continuance of that tradition. To that end we assembled a faculty of four - Robert Brackman, N.A. to teach life painting, Tosca Olinsky, N.A. to teach still life, Lou Bonamarte to teach watercolor and myself to teach drawing. Twenty students started in October of 1976. The second term saw the addition of portrait sculpture taught by Elisabeth Gordon Chandler, WNA In the third term we added figure sculpture taught by Michael Lantz, N.A. from the National Academy of Design school, and beginning drawing with Jessie Hull Mayer. At year's end we had a faculty of seven and a student body of thirty eight. The students' response was enthusiastic and the student show at the end of the year showed progress that perhaps could best be appreciated by those who saw the work at the outset.

However, the program badly needs the addition of art history and theory, and the graphic arts. There should also be a greater variety of style and viewpoint that can only come from a larger faculty. A connection with a liberal arts institution where our students could go for courses of study that we cannot offer here would be most desirable. We have made a good beginning but much remains to be done.

All this activity has been administered by volunteers who gave as much, and more than as much, as they could. It became apparent that a professional director is absolutely essential. In this coming year our major effort must be toward accreditation so that we may reach out to secondary schools. The direcotr, therefore, should perhaps be a professional educator rather than so eone from the arts. He would not lack for advice on artistic matters.

We had to instll heat for the two classrooms in the Goodman and Cole galleries. The new furnace and rough plumbing had to be protected by completing the shell of the lower floor. The structures required by the fire regulations for adult schools had to be installed. All this has been done.

We have been supported by generous contributions, particularly the $5000 matching grant from the MacCurdy-Salisbury Educational Foundation, but the work of fund raising has barely begun. The firm of Marts and Lundy has given us expert advice and we have taken the first step - the formation of a development fund raising committee under the co-chairmanship of Nikka Thayer and Ann Ely Smith. Their work will be vital.

To sum up - the conception is sound, the response is enthusiastic, but the undertaking is too large for volunteer efforts. Money is not the answer to all problems, but it will enable us to retire our debt, hire a director, seek accreditation, acquire a more varied faculty, and found here a unique institution. There is now no school in existence, that I know of, that has capacity for only seventy five carefully chosen students and is committed to the continuance of tradition.

Respectfully submitted, /s/ Harold Goodwin,
Pres. 1976-1977

E. Gordon Chandler
[redacted]
President

THE LYME ART ASSOCIATION
OLD LYME, CONNECTICUT 06371
BOX 222

September 5th, 1977

Dear Artist Member:

As the time of the Annual Meeting approaches it is in order for me to report to you on the state of the Lyme Art Association. As there has been a good deal of dissatisfaction among some of you I believe it is better to mail my report to you so that you will have a chance to read it prior to the meeting.

Two years ago you did me the honor of asking me to serve as your president. For the benefit of new members and to refresh the memories of others I would like to review the situation as it was at that time. The Art Association had been running in the red for some time and drawing on its small reserves to meet the deficit. The building was in need of repair and painting and several costly fire violations needed correcting. To be able to solicit funds in the amounts needed to make necessary repairs and alterations and to put the Association back in the black we had applied for tax exemption under IRS code 501-C-(3). We had been refused. When I took office we were working with Attorney Pavetti to appeal the IRS decision.

Shortly after the annual meeting of 1975 Atty. Pavetti gave his opinion that there was no way for the Association to become tax exempt under this code. Dr. Henry L. Shpherd, a prominent tax lawyer, offered to study the Association's problem and try to find a solution. After reviewing the situation he agreed with Atty. Pavetti that under the present IRS codes the Association would not be eligible for tax exemption as long as it continues to sell work of its members in the gallery. He outlined three plans which were presented at a special members' meeting in December.

(1) Continue with the Art Association as it was without tax exemption, trying to cut costs enough to stay afloat. This would not have allowed for correction of the fire violations nor could we have made the needed repairs to the building.

(2) To form an entirely separate organization to act as selling agent for the gallery. With the Association no longer engaged in sales activities it would presumably be eligible for tax exemption under the IRS code.

Proposal #2 was considered by all members and voted down at the December special meeting.

(3) Dr. Shepherd then suggested that an entirely separate organization of a purely educational nature, such as an art school, could be formed which could then lease the gallery building or parts of it for its purposes. It could raise sufficient funds, through tax-free donations, to make lease-hold improvements and correct fire

violations. The Art Association would remain as it is but would receive rent from the school thereby relieving its financial distress.

The idea for an art school in the gallery was not a new one. It had been discussed at members' meetings several times as a goal which the Art Association might achieve if and when it obtained exemption under the IRS code. After much deliberation and at a later special members' meeting Proposal 3 was approved by unanimous vote with one abstention.

Following approval of the idea of forming the Lyme Academy Dr Shepherd prepared a lease between the proposed school and the Art Association which was slanted very much in favor of the Association. It too was approved unanimously, again with one abstention. That being the clear will of the members I considered it my duty to see that it was carried out. A successful art school would have a beneficial effect on the Association and the gallery - an unsuccessful one would not.

As representative, in my capacity as president of the Art Association, on the board and executive committee of the newly formed Academy I have endeavored to uphold the interests of the Art Association and to supervise construction work so that whatever alterations were made are sound with high quality materials used and are esthetically in keeping with the building. In the course of alterations needed for the school the fire violations were automatically corrected. The entire building was insulated and obsolete wiring replaced. New daylight lighting was installed above the skylights in both galleries (Cole and Goodman) under lease to the Academy.

Although the work downstairs has not been completed it has been resumed and it is expected that a good deal of it will have been completed by the time the Academy reopens for registration on September 26th. A major development fund campaign is under way to raise funds to complete the project. Approval from Town commissions has not yet been given for the proposed parking facilities and entrance drive but it is hoped that approval will be forthcoming before too long. The Historic District is scheduled to discuss the plans again on the 12th.

Some of you feel that I have expended energy on the Academy which should have been spent on the Art Association. I believe that by your vote in favor of starting the Academy you gave me a mandate and I had to see the new school well and truly launched if it was to benefit the Art Association. Had I known in advance the amount of work this was to entail I would have resigned then and there rather than undertake it. However at this point the Academy needs only one final year's push to be on a firm footing and a going concern. For the sake of the Art Association I am willing to give the extra effort that is needed now to make it the success it gives every promise of being.

The Academy now has an active Director and Office Manager and my connection with the actual operation of the school will gow less and less all the time. From my point of view the sooner the better. I do wish to continue on the Academy's board and executive committee as your representative so that I may ensure fair treatment for the Art Association and proper care of the building at all times.

Although it is true that much of my effort this year has been of necessity directed toward getting the Academy off the ground, I have also been active in a public relations effort in the Lyme/ Old Lyme area to overgome the unfortunate image which the Art Association has acquired in recent years. I was not aware of it until in starting the Academy I found many residents of the area who wanted nothing to do with any project which would benefit the Art Association. (I began hearing complaints ranging from the way our exhibitions were hung to the apparent complete disinterest of artist members in the community. I have worked hard on every possible occasion to overcome this attitude on the part of area residents and from recent reports I believe headway has been made in this field. As long as I remain your president I will continue to work for a better image for the Art Association in the community. Our founding members must have felt a certain community concern and taken an interest in the town or they would not have included in the Statement of Purpose (Articles of Incorporation) along with to maintain an art gallery.. and to advance the cause of art; "to promote such interests of the Town of Old Lyme... as may be determined by the members". Without showing an interest in the community we cannot hope to have the support we need from associate members most of whom are area residents.)

The Academy has done much to help our standing in town. Its founding, with what was then almost unanimous support of the artist membership, was looked upon by the community as evidence that the Art Association was really interested in "advancing the cause of art" and making the gallery a center for that purpose on a year 'round basis and not just a place to sell members' work in the summertime. With the Academy well established we can then proceed to increase the Art Association's associate membership, encourage new artists of high caliber to join us and get our finances back on a sound financial basis. With the building in good repair this will be easier.

An attempt to improve hanging received favorable comment from the public and I hope the Hanging Committee Chairmen of the coming year will continue along this line. It is important that the shows are well hung so that everyone's work is exhibited to best advantage and each gallery holds as much interest for the visitor as the one preceding it. We can accomplish this if we work together to improve our shows and hence our value to the community.

Our Treasurer, Gil-Roberts, and our Printing Chairman, Doris Jorgensen, have used every effort to keep expenses at a minimum this year. I do not yet have the figures but I believe they will show an improvement over last year. Donations to the Rod Mackenzie Memorial Fund and Lou Bonamarte's generous offering of a demonstration have augmented our dwindling reserve funds. With the remuneration due us from the Academy we should be in much better financial shape than last year.

I wish I could end my report here but a matter of the gravest importance has arisen which could seriously threaten the very survival of the Art Association. I have every hope that it can be resolved in a satisfactory manner before the Annual Meeting but at this writing it is most serious and I am deeply concerned.

A few weeks ago a routine Assessor's Report form was received by the Treasurer. In reading it he noted that receiving rent from the Academy, as it would constitute income, could jeopardize the real estate tax exemption of the Art Association won in a court case in 1958. A direct query to the town's tax assessor confirmed his fears.

Had I been advised promptly of the problem it could have been quickly solved. Laws are always subject to interpretation and there are other ways of recompensing the Art Association for the use of its building by the Academy other than by rent. Henry Shepherd is the only one who would know why he selected the questionnable rent method and he cannot be asked. Any competent lawyer could have worked out an alternate wording in the lease which would have been acceptable to the Assessor.

On learning of the problem I notified the Academy's Executive Committee which instructed its Attorney, Hughes Griffis, to find some other way, acceptable to the Assessor, of compensating the Art Association in an amount equal to the rent which would not jeopardize the Association's tax status. Atty. Griffis was of the opinion that an acceptable alternate wording could be arrived at.

Unfortunately in the meantime and unknown to me the Treasurer, with the best of intentions, engaged the Town's Attorney, Ellsworth, to advise the Art Association on what to do. An appointment with Atty. Ellsworth was set up and quite a few of the artist members were asked to attend before I was notified of it.

As soon as I learned of the meeting I called an Executive Committee meeting to discuss it and urged that we not meet with the Town's Attorney but that we either wait to see if the Academy's Attorney could work out a solution acceptable to the Assessor at no cost to the Art Association or else that we engage a competent Attorney who represented neither the Town nor the Academy. (Atty. Elsworth is a competent lawyer but as Attorney for the Town he has a conflict of interest.)

As the appointment with Atty. Ellsworth had been made and in order not to embarass our Treasurer by cancelling it, the Executive

Committee voted to keep the appointment. I then urged that they listen to what Atty Ellsworth might have to say and ask questions but under no circumstances offer any information. This was agreed.

Unfortunately at the meeting a member stated that we achieved tax exemption in the beginning only by leaving the property to the MacCurdy-Salisbury Educational Foundation in case of dissolution. This remark apparently started the Town's Attorney thinking that perhaps the Art Association was not really eligible for real estate tax exemption anyway, Academy rent or no Academy rent, and he so advised Atty. Griffis.

Atty Griffis recommended a "cooling off" period of a week or two to allow the Town's Attorney and the Tax Assessor time to realize the cultural and economic value of the Art Association and the Academy to the town so that they might be more receptive to an acceptable solution. That is where the matter stands and I have every hope that some simple word change in the lease will be acceptable to the Assessor and the Association will receive the recompense due it for the use of its premises by the Academy without losing its real estate tax exemption. I shall complete this phase of my report at the Annual Meeting.

I have no ill feelings toward any member because of the crisis described above. The Treasurer acted in what he considered to be the best interests of the Association. In the end however the responsibility is always the president's and that responsibility weighs heavily upon me. We must realize that although as artists we are ardent individualists as Association members we must "hang together or we will surely hang separately" as the founders of our country so rightly said.

During the last 8 months when the rumblings of discontent among certain members finally reached my ears I have seriously considered resigning before my term of office was over. I probably have less to gain from the Art Association than any other member so why should I subject myself to inuendos and unjust and unfounded accusations. I have not resigned because to do so would be to let down those of you who trust me and who gave me a job to do to get the Association back on its financial feet and, through the Academy, further the cause of representational art and put the building into good condition. I am not a quitter when the going gets rough and so I am willing to continue in the presidency for another year if the majority of the members wish it. I would like to see the job you gave me satisfactorily completed. Another year's hard work should, I believe, be sufficient to achieve this end.

Respectfully submitted

Elizabeth Gordon Chandler

President



LYME ACADEMY OF FINE ARTS

A PROGRAM

TO

PRESERVE, NURTURE AND INCREASE

INTEREST IN THE FINE ARTS

INTRODUCTION

The following report will give a review of the progress and accomplishments of the Lyme Academy of Fine Arts from the formal inception of the idea (incorporated March 30, 1976) to the present. It describes the initial drive to gain participation of a founding group of interested friends and the recruitment of both a faculty of distinction and a qualified entering class of students. The remodelling of a major portion of the existing Art Association building and additional construction claim a significant portion of the report which obviously poses the first objective of major importance.

The immediate goal of the Academy is clearly stated in our belief that the dimension of the challenge should be squarely faced and also in the conviction that the value of our ideal of exacting and inspiring training in fine representational art will enrich the life of our community and, in time, can exert a cultural influence far beyond Old Lyme and, indeed, Connecticut.

The Trustees remain confident that the Academy can rely on the goodwill and generosity of hundreds of people as time goes on; the initial response is proof. But we are painfully aware of the realities of every major capital campaign. Bluntly stated, it is not the number of the contributors but the size of the leadership contributions that determines the outcome.

Your support is crucial and we are grateful for your interest.

THE TRUSTEES OF THE LYME ACADEMY OF FINE ARTS

THE LYME ART COLONY

Many who read this report are familiar with the stories of the uphill struggles of the original "school of Lyme artists" to exist and then survive. It will be remembered that in the first half of this century the Lyme area was an important art center. Painters and sculptors of national prominence had banded together, worked and exhibited here. Their additional efforts resulted in the construction, by them, of the Lyme Art Association galleries - one of the finest privately owned galleries in New England if not the United States.

That "school of Lyme artists" is our heritage. It is our avowed purpose to preserve, nurture and increase public interest in the basic representational forms of art so cherished by that original group.

To that end, the Lyme Art Association has entered into a lease agreement with the Academy whereby the Academy can provide classrooms, beautifully lighted studios and an atmosphere conducive to the professional training of aspiring students. The building is being remodelled, as described later, to conform to that atmosphere.

THE ACADEMY

The idea of the Lyme Academy of Fine Arts grew out of the hearts and minds of a few people who visualized a school which would prepare students to cope with the turbulent art world of today. The necessary strength for coping, we believe, is to be found in our traditions.

Therefore the purpose of the Academy is to develop students who, through the thorough training and instruction in the traditional fundamentals of art (which are often lacking in art schools today), will later be able to express freely their ideas and concepts in visual terms, no matter what challenge they may face.

"This is impossible," said early critics. But it is being done. The Academy is now in its second year of such teaching and, from the success of the first year, continues to grow in confidence. Our statistics are impressive, especially as they represent a start from a zero base.

* In the first semester (1976), 9 full time and 13 part time students studied figure and portrait painting under the renowned Robert Brackman, N.A.; figure drawing and anatomy under Harold Goodwin (the first president of the Academy), noted illustrator of children's books; still life (all media) under Tosca Olinsky, N.A.; watercolor under the widely respected Lou Bonamarte.

* The second semester included 38 full and part time students continuing under the above instructors, with the addition of courses in figure and portrait sculpture under Michael Lantz, N.A. and Elisabeth Gordon Chandler, A.N.A., nationally known sculptors, as well as beginning drawing and watercolor under Jessie Hull Mayer, B.F.A. An additional 12 to 15 attended an evening life sketch class.

* We envisage a student body of 75 and a faculty of 10 to 12, with an expanded curriculum eventually leading to a BFA degree, perhaps in cooperation with a liberal arts institution. We do not intend to teach applied arts and crafts.

Statistics relating to number of students, instructors, courses are only handy measurements. How can one measure the real impact of a Brackman on a talented high school graduate who, never in his dreams, believed that he would receive such an educational inspiration or experience? Even with our limited program, our student body has shown individual growth, not only in enthusiasm but in accomplishment.

Educators have long known that, once a young person's interest is aroused, the learning process assumes new and unlimited dimensions. The present success of the Academy can be measured by the students' enthusiasm. The future success of the Academy will be measured by the artistic expression of our students.

FROM DREAM TO REALITY

Emergence of the Lyme Academy of Fine Arts from a dream to a plan to an actual school in being took place between the day of the organizational meeting of the voting members on May 15, 1976 to the first day of classes on October 18, 1976.

Legal

The Academy is incorporated under the Non-stock Corporation Act of the State of Connecticut as a non-stock, non-profit corporation. It has qualified under the Connecticut Sales and Use Tax Act as a tax-exempt corporation and it has, most importantly, qualified as being exempt from Federal Income tax under the various provisions of the Internal Revenue Code (donors may deduct contributions to the Academy under Section 170 of the Code.)

Membership Drive

The first annual membership drive was undertaken in September and October of 1976 to a limited list of

prospective friends of the Academy. The mailing resulted in a response by nearly 200 people who became dues-paying members under various classifications. A Christmas auction benefit sponsored by the Lyme Art Association further broadened the base of our appeal and a generous gift was received from the Lower Valley Art Guild. The total realized by these efforts was nearly $8,000 which enabled the Academy to qualify for a matching grant of $5,000 from the MacCurdy-Salisbury Educational Foundation.

At the present time a three-year capital fund campaign and the annual membership drive are being undertaken concurrently. A detailed breakdown of the goals for each is listed on page 12.

CONSTRUCTION

The Trustees, after careful consideration, decided that an idea in being was an asset which would aid immeasurably in our determination to establish a viable school of art. The generous offer of an unsecured, interest-free loan from one of the founders enabled the Trustees to act. Plans were drawn for the remodelling of the art gallery building to accomodate the forseeable needs of the Academy while preserving the exterior appearance of the structure.

The basic plant is subdivided as follows (see plans following):

a) A two-story skylighted studio classroom

b) Graphics room

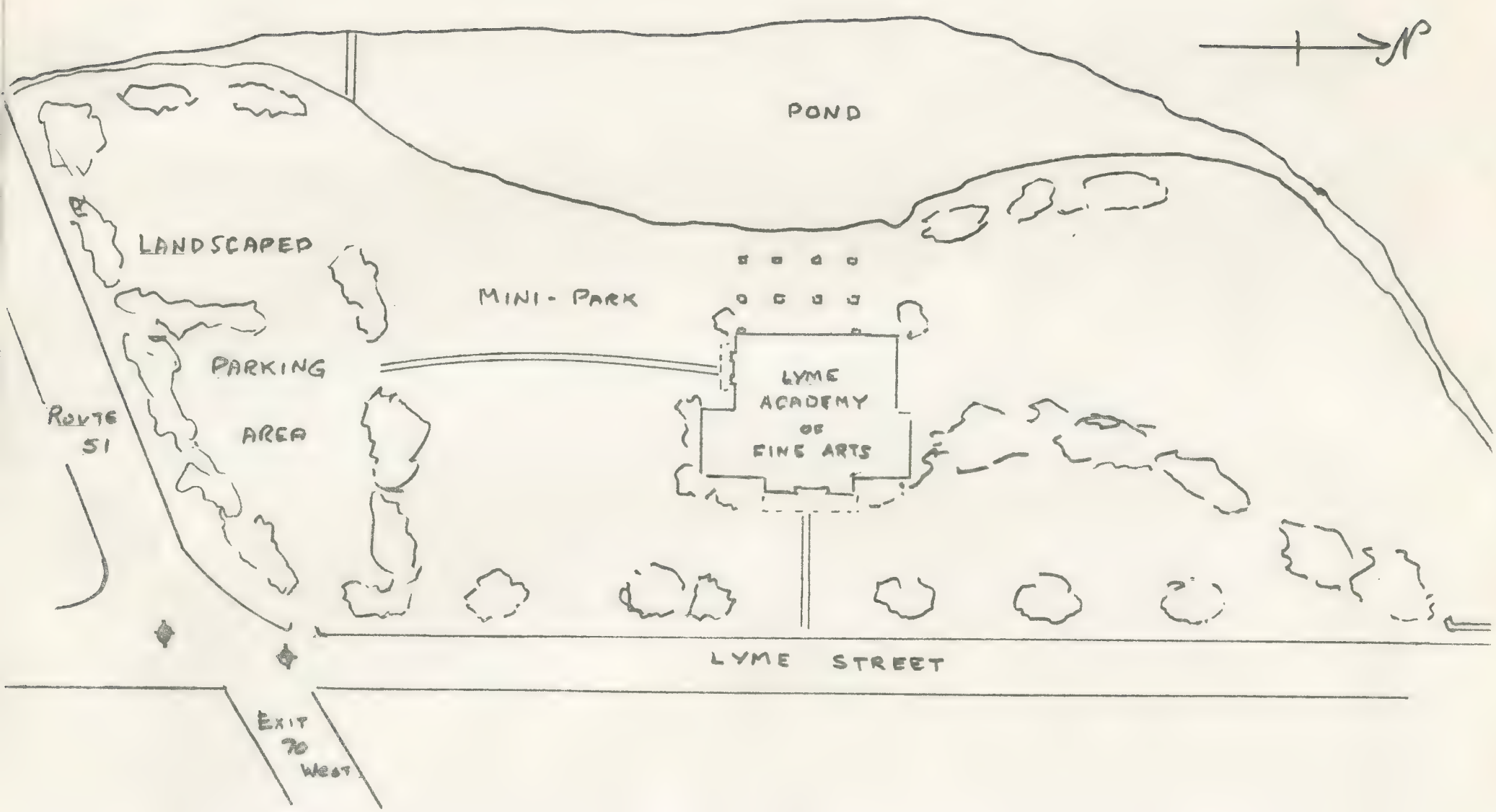
c) Library

d) Commons room

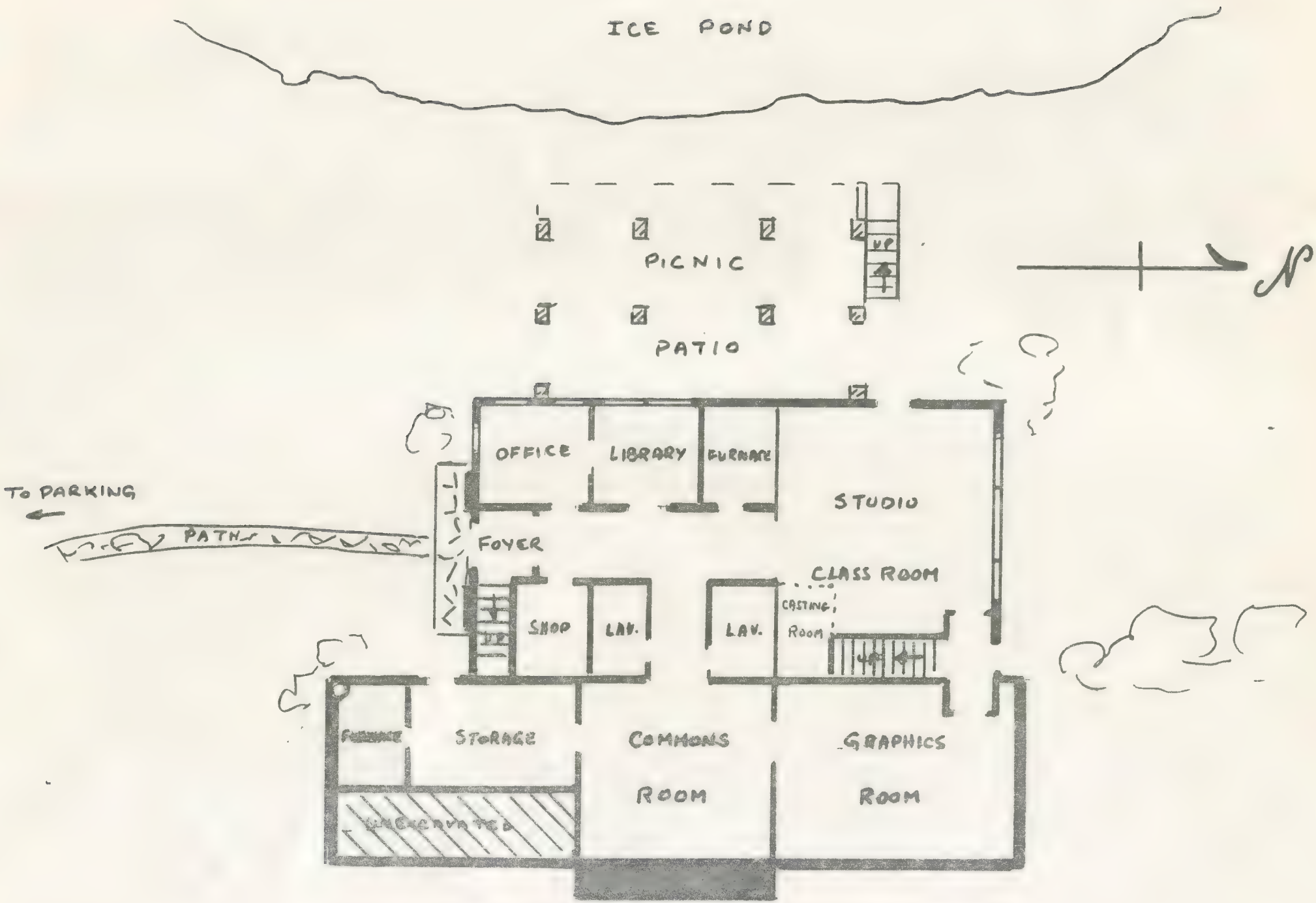
e) Art repository

f) Mini-park and parking lot

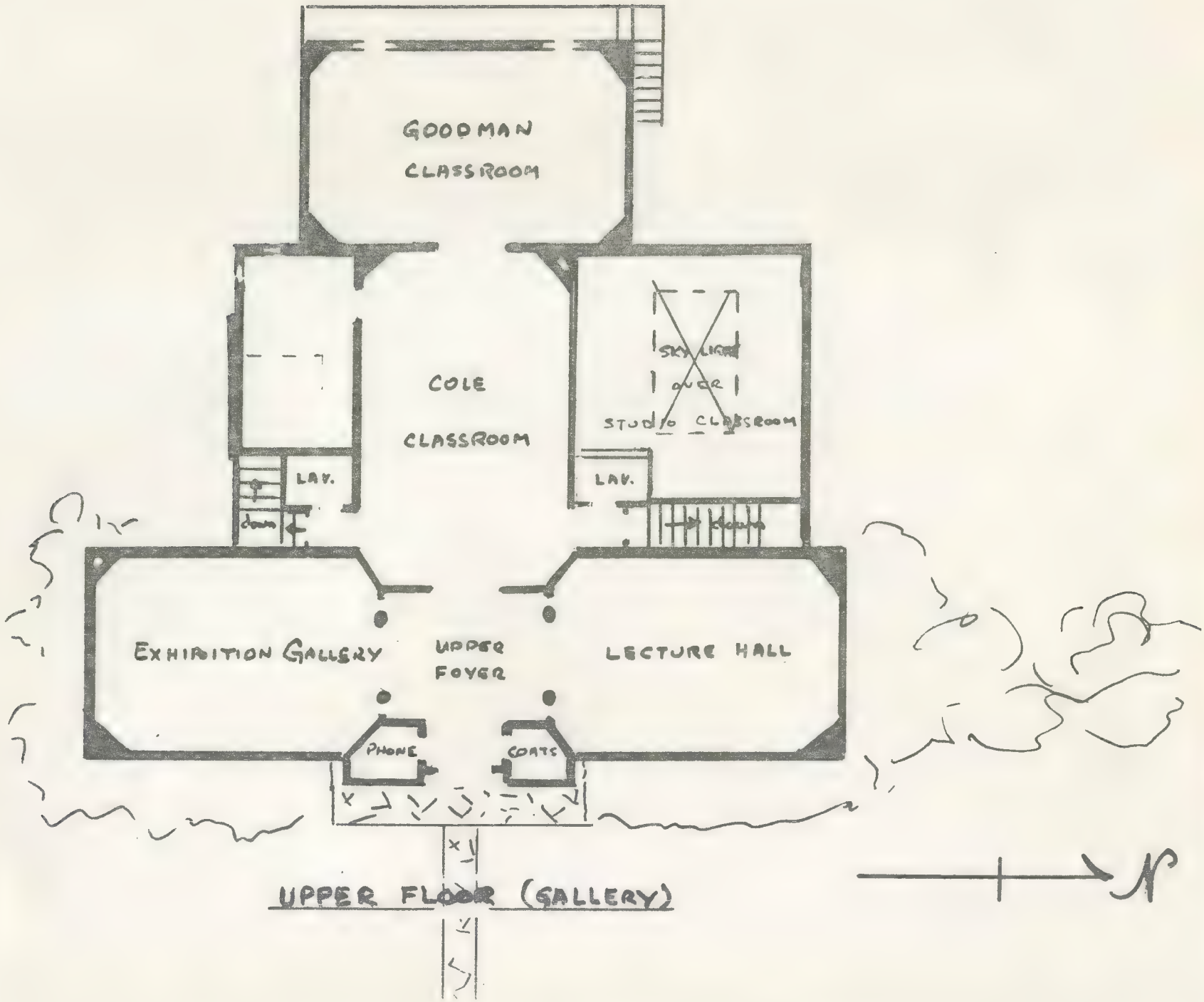
g) Studio classrooms and lecture hall in existing gallery



A landscaped Mini-park is envisioned for the entire area bewteen Route 51 and the Academy and along the pond. Proposed parking area is to be gravel and below road level. Existing trees are to remain. Benches and landscaping along the pond will provide a park-like setting which will enhance the neighborhood.



MAIN (LOWER) FLOOR


GOODMAN
CLASSROOM
COLE
CLASSROOM
SKY LIGHT
OVER
STUDIO CLASSROOM
LAV.
LAV.
EXHIBITION GALLERY
UPPER
FOYER
LECTURE HALL
PHONE
COATS
UPPER FLOOR (GALLERY)
N

Approval by the various boards and commissions of the town was secured; bids for the work were carefully considered; construction commenced enabling the Academy to open classes, as scheduled, in two of the Association galleries. Additional construction is proceeding and the building is approximately 65 per cent completed. The facility as described above will be available for the use of the Academy except during the summer months when the main floor galleries will be used for the regular showings of the Lyme Art Association.

FIRST ANNIVERSARY GOAL

(June 1, 1977)

June 1, 1977 marked the first anniversary of the organization meeting of the voting members of the Academy Corporation. It was far more than a celebration of the completion of a difficult but rewarding year. Rather, the date became the focal point of a concerted effort to fill out the grand design that was drawn over a year ago.

During this period the Academy has witnessed three quite remarkable achievements. First came the idea, a new art school; second, planning and partial construction of the basic plant; and third, the opening of the school to a promising group of students under a gifted and generous teaching staff.

All this has been accomplished and the Academy is here, visible and accepted. Now we must move to the fourth achievement - a strong operational position for the second year, i.e. a building unencumbered by debt, properly equipped and staffed to meet our stated objectives.

The Trustees have, accordingly, set the following goals:

ANNUAL MEMBERSHIP GOAL FOR 1977-78	$ 25,000
(For Operating Fund)	

THREE-YEAR CAPITAL FUND CAMPAIGN *

1977-78	$ 50,000
1978-79	75,000
1979-80	75,000
	$200,000

* Summary:

Building	$ 90,000
Book Fund	10,000
Equipment	10,000
Landscaping and Parking Facility	20,000
Endowment	70,000
	$200,000

THE LIVING GIFT

Distinguished and suitable plaques and inscriptions mounted in the facilities listed below bearing the names of individuals and organizations whose vision has helped to make the Lyme Academy of Fine Arts possible will be living reminders of private generosity.

Those who wish to provide funds for the following facilities may be guided by the estimated costs indicated.

Studio Classroom	$25,000
Graphics Room	20,000
Library	10,000
Book Fund	10,000
Landscaping	10,000
Parking Facility	10,000
Commons Room	5,000
Art Repository	5,000
Directors Office	5,000

OLD LYME INN
Hotel and Fine Dining

file

October 4, 1977

Mr. William Pike
Chairman
Historical District Commission
Town of Old Lyme
Conn. 06371

Dear Mr. Pike,

Mrs. Chandler has brought to our attention the fact that your board suggested she use our parking lot rather than construct one for the Art Academy as was originally planned.

First we strongly object to the suggestion, by members of the board, that she use our lot. This is our private property, for the use of our patrons. The fact that people who attend the Academy School and Art Show use our lot anyway is an annoyance. The shows occur on Saturdays, our busiest day, when we cannot afford to have any places taken up in our lot.

Secondly, it is our firm belief that the proposed location of the Art Association parking lot, with the proper screening, in no way detracts from the Historical District, or the property as it presently exists. We support her desire for and need for parking facilities in that location.

Furthermore, we are sure the Art Association would be pleased to have increased attendance at their shows and school. We feel that with the current attitude towards commerce in this town, the Art Academy is strictly in keeping with these aims and certainly an asset to the town.

Their desires should be supported, within reason, and their need for parking facilities now and more so, in the future, is obvious. It is absurd to throw the burden of this need on the nearest neighbor and make us (or, as proposed earlier, The Historical Society) the scapegoat.

In addition, we believe the HDC will ultimately have to come to grips with the problem of off street parking with some of the other businesses and churches on Lyme Street. It seems very logical to construct reasonable guidelines at this time which could be applicable for later applications.

Sincerely,

Diana and Kenneth Milne

Diana + Kenneth Milne

October 12, 1977

Planning Commission of Old Lyme
Mrs. Barbara Deitrick, Chairman
Town Hall
Old Lyme, Conn.

Dear Chairman and Members:

As a resident of Old Lyme and a neighbor of the Lyme Art Association, I have taken the time to view the architectural plans as well as physically walk the area for which these plans were made.

In view of the hazardous traffic conditions the present parking presents and a most unsightly parking arrangement for any public or private building in a non-historic or historic district, I believe the Lyme Art Association has taken a great deal of time, effort and concern (not to mention finacial burden) to solve their problem in the most suitable fashion to our community as well as to their own needs.

The improvement and elimination of the traffic and parking problem is certainly warrant enough for your vote. The appearance of the landscaping would certainly be a welcome addition on the corner that is one entrance to our historic district.

I fully urge and encourage each member to support this vital planning of the Lyme Art Association.

Most Sincerely,

Joan E. Lionetti
Lyme Street
Old Lyme

OLD LYME PLANNING COMMISSION
Old Lyme, Connecticut

$35.00 Fee
(_) Enclosed

APPLICATION FOR APPROVAL OF A SITE PLAN

GENERAL INSTRUCTIONS

To be submitted in accordance with all provisions of Section 20 of the Old Lyme Zoning Regulations, and provisions of all other sections of the Zoning Regulations as specified within Section 20.
Please type or print, and submit in duplicate.
Attach or staple required supporting data and application fee to this application form.

1. NAME OF OWNER: LYME ART ASSOCIATION, INC.

   Address: Lyme Street, Old Lyme, CT. 06371 (P.O. Box 222)

   Telephone Number(s): 434-7802

2. NAME OF PERSON, FIRM OR CORPORATION DEVELOPING SITE (If different from Owner): LYME ACADEMY OF FINE ARTS, INC.

   Address: Lyme Street, Old Lyme, CT. 06371 (P.O. Box 261)

   Telephone Number(s): 434-7802

3. TITLE OF PROPOSED SITE (Give title exactly as shown on Site Plan Map, including scale, date, and engineer, as per Section 20.4.3c):

   SITE DEVELOPMENT PLAN, LYME ACADEMY OF FINE ARTS
   Scale 1" = 10'-0", dated 19 March '77 - Revisions 1 April '77
   2nd Revision 18 October '77; Lawrence C. Appleton, Landscape Architect

4. BUILDING ZONE(S) _____ TOTAL SQ. FT. (PER ZONE) _____

5. INLAND WETLANDS AND WATERCOURSES. If any part of the site is within the jurisdiction of the Old Lyme Conservation Commission (Inland Wetlands & Watercourses Agency), proposed site plans must be submitted to them for review and report, concurrently or prior to submission of this application, as per Section 20.2.12. Check the appropriate box below:

   (X) a. This Site Plan was submitted to the Old Lyme Conservation Commission for review on ~~XXXXXXXXX~~ August 24,76 (date).*

   (X) b. Permit, copy of which accompanies this application and is a part hereof, has been issued by the Conservation Commission.

   (_) c. Letter stating there are no inland wetlands or watercourses on the site to be developed, signed by the chairman or secretary of the Conservation Commission, is attached hereto.

   * Conservation Commission will review revised plans November 8th, 1977.

6. EXCEPTION FOR PRESERVATION OF NATURAL FEATURES. If significant natural, historic, or manmade features exist on the site, certain requirements specified by Zoning Regulations may be reduced to the degree necessary to retain such preservation, as per Section 20.3. Such features must be clearly and accurately shown on the site plan and their significance described in writing and attached hereto. Check appropriate box:

( ) yes (x) not applicable to this site

7. OTHER SUPPORTING DATA AND MAPS WHICH ARE PART OF THIS APPLICATION (as per Section 20.4.3d). Indicate in boxes below:

( ) Written statement describing proposed use in sufficient detail to satisfy compliance with the use provisions of the Zoning Regulations.

( ) Identification of water sources for fire protection.

( ) Permits required by state or federal laws and/or regulations.

(x) Architectural plans showing all proposed buildings, structures, signs, etc. (and existing buildings, etc. to be altered) as prepared by an Architect licensed to practice in the State of Conn.

( ) Report of test holes and percolation tests to determine soil conditions for storm and surface drainage and sanitary disposal, as performed by a Professional Engineer registered in the State of Conn., and as satisfactory to the Old Lyme Director of Health.

( ) Construction plans and profiles for access roadways and parking lots.

( ) Erosion and sedimentation control plan as specified in Section 15.2.1 of the Zoning Regulations.

8. NAMES AND ADDRESSES OF ADJOINING PROPERTY OWNERS. This means owners of record as of the date of this application, including owners of contiguous property and owners of neighboring properties within 300 feet of the proposed site. (Attach on separate sheet, if necessary.)

Lyme Historical Society

Kenneth D. & DinnaA. Milne

Helen B. Uebelacker

~~Estate of Calvin Ioegel~~

J & Y Corp

Estate of Shirley Saunders

The undersigned hereby applies for approval of the foregoing Site Plan and covenants and agrees with the Town of Old Lyme that, upon approval of said plan in accordance with the Zoning Regulations of said Town of Old Lyme, he/she/they will complete the Site Plan within a period of 12 months from date of final approval, and will post a surety bond to guarantee satisfactory completion of all work shown on the approved Site Plan. Otherwise said Site Plan shall become null and void unless an extension of time is applied for and granted by the Planning Commission. This agreement shall be binding on the heirs, executors, administrators, assigns and successors of the undersigned.

DATE October 18th, 1977

LYME ART ASSOCIATION, INC.
Owner

Elizabeth Griffin Chandler
President

DATE _____

Applicant (if different from ~~Owner~~)

MRS. HARRY M. CLEAVER
WHIPPOORWILL ROAD
OLD LYME, CONN. 06371

November 4, 1977

Mrs. Elisabeth G. Chandler
Mill Pond Lane
Old Lyme, Connecticut 06371

Dear Mrs. Chandler,

Enclosed is a copy of my letter to the Historic District Commission of Old Lyme regarding your plans for a parking area at the Art Association Gallery.

As a relatively new resident of Old Lyme, I am appalled that there is a controversy over your plans. You may count on my continuing support of your efforts in this matter.

Sincerely,

Judith T. Cleaver

Judith T. Cleaver

ATTORNEYS AT L W

Norman Levin
John B. Ellsworth
David J. Peika
Marylin C. Clarke

828 Boston Post Road
P. O. Box 591
Old Saybrook, Conn. 06475
(203) 388-4671

November 8th 1977

Francis P. McTigue, Assessor
Town of Old Lyme
Memorial Town Hall
Old Lyme, Connecticut 06371

RE: Real property owned by the Lyme
Art Association, Lyme Street, Old Lyme

Dear Mr. McTigue:

The question of the continued non-taxability of the real property owned by the Lyme Art Association, Incorporated on Lyme Street in Old Lyme was raised recently.

The Art Association allows the Lyme Academy of Fine Arts, Inc. to occupy space in its building on Lyme Street for educational purposes and the Academy either pays rent and/or reimburses the Art Association for expenses, whatever one wishes to call it.

It might be construed that § 12-81 (7) provides for the non-taxability of real property for a corporation as long as the property is used for scientific, educational, literary, historic or charitable purposes. Admittedly, the Art Association qualifies as an organization which is entitled to such an exemption. See: Case No. 15212, Old Lyme Art Association, Incorporated vs Town of Old Lyme, Connecticut, Court of Common Pleas, New London County, September 5, 1958. However, the question becomes less clear when the premises are rented to another corporation and the benefit to the owner is income or the lessening of expenses. It could be argued that in such a situation, the premises are being used for a monetary purpose and not for one of the enumerated uses of the Statute. The question is further complicated by the fact that in this instance, the use made by the tenant is of an educational nature which would qualify the tenant for the tax exemption if the tenant were the owner of the rented property.

It is my opinion that the Lyme Art Association continues to qualify for the tax exemption set forth in § 12-81 (7) even though it leases the property to the Academy of Fine Arts or if it merely provides space in return for the lessening of expenses. I am of such an opinion because the use made of the real property is an educational use even though it is made be someone other than the owner. The intent of subparagraph (7) is to encourage such uses by a form of tax relief. The denial of this intent would occur if the tax exemption were not allowed.

Accordingly, I believe such an interpretation follows the intent of the law.

Also, the Statute seems to allow a use by one party even though the property is owned by another. where the Statute allows [illegible] of real property held in trust for another. Such a situation means that legal title could be held by one party and a use made by a second one.

Accordingly, the intent of the Statute plus a careful reading of it, supports this opinion.

Very truly yours,

John G. Ellsworth

JGE:kmwc
cc √Elizabeth Chandler,
Lyme Art Association

Hughes Griffis, Esq.

H. Gil-Roberts

TRACY WALLER (1862-1947)
J. RODNEY SMITH
BIRDSEY G. PALMER
JOHN C. DENNIS
WILLIAM W. MINER
ROBERT P. ANDERSON, JR.

HUGHES GRIFFIS
EMMET L. COSGROVE
SUZANNE DONNELLY KITCHINGS

WALLER, SMITH & PALMER
COUNSELORS AT LAW
75 EUGENE O'NEILL DRIVE
NEW LONDON, CONNECTICUT 06320

TEL. (203) 442-0367

November 10, 1977

Mrs. Elisabeth Chandler
Mill Pond Lane
Old Lyme, Conn. 06371

Dear Mrs. Chandler:

I have received a copy of John Ellsworth's letter to Francis McTigue and I am pleased with his response. I believe this will resolve the taxation problem. More importantly, I would keep this letter in your file as you may well need it in years to come.

Because of this resolution, however, your problem with regard to the renewal of the lease was never resolved. I have never seen any leases to date. I do not know the political atmosphere now prevailing but I would suggest that at some point in time the issue of the renewal should be resolved. Naturally if you have any questions, please feel free to contact me.

Yours truly,

Hughes Griffis

HG:das

CONNECTICUT RIVER ESTUARY REGIONAL PLANNING AGENCY

HITCHCOCK CORNER, WESTBROOK ROAD, ESSEX, CONNECTICUT 06426 203/767-0944

November 30, 1977

Mrs. I. H. Deitrick, Chairman
Old Lyme Planning Commission
Lyme Street
Old Lyme, CT 06371

Dear Mrs. Deitrick:

In response to a request by the Old Lyme Planning Commission, CRERPA staff has reviewed a Site Development Plan dated April 1, 1977 for the Lyme Art Association. This review is part of CRERPA's transportation planning assistance to towns and is therefore confined to traffic and safety considerations. The following are the major findings of that analysis.

Inadequacy of Proposed Parking Lot

The Lyme Academy of Fine Arts, due to recent additions, has four classrooms with space for approximately 20 students per class. With students and staff, 75 to 85 people could be anticipated at any one time to use the facility. Presently, classes are held in mornings and afternoons, except in the summer months, when the Academy is closed but the Gallery is open. The proposal for 22 parking spaces for students and staff is inadequate in the opinion of the CRERPA staff.

The Connecticut Department of Transportation calculates a vehicle occupancy ratio of 1.5 persons for general purpose trips in Connecticut. If the Academy's facilities were completely utilized at any given time, 55 cars could be anticipated, based on this ratio. However, considering that this is rural area and that the trips to the academy will be made by adults from scattered locations, space for 65-70 cars is a more realistic figure. Use of small cars and an un-striped parking lot are not viable solutions. Typically, un-striped parking lots result in inefficient parking of cars. Small cars will provide one additional space for every eight to ten cars. Without enough spaces, users of the facility can be expected to park in any space available including the access and fire lanes, on the grass, in the parking lots of other nearby buildings, and along Lyme Street. As a result of the lack of parking space, an additional problem would be created at the entrance driveway. The queue line could potentially back up into the street if cars find the lot crowded and congested.

-continued-

The proposed plan also does not make any provisions for bicycle or pedestrian access and facilities for those students and faculty who may reside locally and wish to walk or come by bicycle.

Exit and Entrance Locations

The relationship of the proposed driveways to the existing driveway of the Old Lyme Inn creates an awkward and dangerous situation. These offset driveways serving active facilities on a light to moderately busy road--Lyme Street--can disturb turning movements in and out of the driveways and disrupt the traffic flow on the main road. Combined with the nearby traffic signal, this situation becomes a hazard in the opinion of the CRERPA staff.

The proximity of the traffic signal to the exit is another problem. The queuing space from the exit south to the white paint stop bar of the traffic signal is only enough for two or three cars per lane. This may create a back-up problem in the lot and therefore a hazard if drivers try to dart out into traffic. This problem would be alleviated somewhat by a "right-on-red" traffic light if recommended by the Department of Transportation.

The severity of the exit and entrance problems is largely a function of the traffic volumes on Lyme Street. Presently, it carries light to moderate traffic. The Connecticut Department of Transportation predicts that by the year 2000, traffic at this location will increase by approximately 65 %.

In conclusion, the lack of parking is the more significant of the two problems noted above. The CRERPA staff suggests that the Lyme Art Association be requested to provide considerably more parking spaces or present specific proposals the Association could implement as an alternative to adequate on-site parking.

Sincerely,

Stan

Stanley V. Greimann
Director

SVG/ma

E. Gordon Chandler
President

THE LYME ART ASSOCIATION
OLD LYME CONNECTICUT 06371
BOX 222

December 1st, 1977

Historic District Commission
Old Lyme, CT. 06371
Attention: William Pike, Chairman

Dear Commissioners:

The Lyme Art Association's gallery on Lyme Street was constructed in 1921 when automobile travel in town was limited. Parking along the State highway was all that was required. For many years since the automobile has become the sole means of transportation in the area (other than cycle) parking at the gallery has been verticle requiring cars to back out into traffic lanes of Route 1 near a traffic light. The Town Building Inspector has indicated that the situation presents an unsafe and dangerous condition which should be corrected.

We respectfully call your attention to Section 7-147(j) of the General Statutes which specifically exempts the correction of unsafe or dangerous conditions from Historic District Commission consideration in determining appropriateness.

It is the purpose and intent of the Lyme Art Association in its proposed plan to develop and landscape the area in keeping with the architectural design and period of the building by constructing a one-way, semi-circular carriage drive topped with crushed stone (no black top) to provide access to and from the proposed parking facility at the extreme south side of the property.

This proposed parking facility is to be below grade with both upper and lower areas well screened from view. The upper area, planned for seven cars, would occupy the site of a former two story house and driveway. The lower parking area, well screened by existing arborvitae which would remain, is planned for fourteen additional vehicles but could accomodate many more when used by the Lyme Academy of Fine Arts due to a preponderance of smaller cars used by students and the possibility of double parking. (Students enter and exit at specific times and space can be allocated accordingly.)

The lower parking site is on the site of a two story factory building and driveway. If it were in operation today parking would have to be allowed for it.

Parking facilities on the north side of the property along the pond are impossible due to topigraphical and practical reasons. There is a possibility for off-street parking for 6 to 8 cars near Lyme Street behind the stone wall adjoining the Historical Society's property. This could be completely screened from Lyme Street but would accomodate too few cars to meet the needs of the Lyme Academy. Therefore the proposed site on the south end is the only practical place for a major parking facility.

The Lyme Art Association's Gallery has been an important cultural center for the Town and general area for three months each summer since its construction. By leasing portions of the premises to the Lyme Academy of Fine Arts it has been possible to extend its use for the furtherance of art on a year 'round basis. Major structural improvements and correction of former violations have already been made. Other improvements to the interior of the structure are proposed which will permit more use of the building for cultural purposes of interest and value to the Town.

Continuation of present parking facilities is not only dangerous but unsightly. To deny correction of the situation by not authorizing the proposed drive to provide access to the only feasable parking area would pose an extreme hardship for the Lyme Art Association and its tenant, Lyme Academy of Fine Arts. Under Section 7-147(g) of the General Statutes variations are permissable where strict application of the act results in "practical difficulty or undue hardship".

The Lyme Art Association respectfully submits that its proposed plan, far from being "obviously incongruous with the historic aspects" or "detrimental to the interest of the Historic District" (Section 7-147 (e) & (f)) is in fact merely a transfer of present parking facilities to a more appropriate and safer area where cars will be less visible than at present. The Lyme Art Association contends that it is entitled to a variation under Section 7-147(g) and that in any event due to the hazardous condition of present parking it should be exempt from any strict adherance to the statute under Section 7-147(j).

Respectfully submitted

Elizabeth Gordon Chandler

President

LYME ART ASSOCIATION

APPLICATIONS
1st SEMESTER 1977-78

(26)

INTERVIEW			FIRST TIME STUDENTS	Observe + Tour	Bring Transcript	Bring Recommendation	Bring Financial Aid Application	Already Applied for Financial Aid	Bring Financial Aid Application (Parents Also)	Bring Financial Aid Application (Parents Also)	Bring Financial Aid Application (Parents Also)	Bring Medical Form	TUITION
	M	✓	Kerilyn Wagner			✓✓		✓✓					380 - 1
			Linda Senning			✓		✓	✓				430 - 2
1½ - wait					✓								280 - 3
4:30	M	✓	Wayne O. Southwick *10 Eng						✓	✓			355 - 4
		✓	Michael J. Weber *10 = Kg Chem			✓							115 - 5
Summer		✓	Sonja Britt						✓	✓			255 - 6
Mail	M	✓	Doris Louise Mendel *10 = Forensal Chem Nat Hist	✓									7
		✓	Helen B. Miller *10 Dr. [illegible] - OK	✓									8
			William Reynolds Not Ready	✓	✓						✓		9
			Mrs R B Cooney Ser "			✓			✓				11
			Judith Lyon Zielinski			✓					✓✓		110 - 11
2nd Year		✓	Mary Lou Chapman	✓									550 - 12
2nd Year		✓	Lee B. Scott						✓				230 - 13
	10:00 MT	✓	Elizabeth C. Sucec *10 Leg. ✓					✓					105 - 14
	5:00 MT	✓	Elizabeth H Walker Initials *10 Leg -			✓✓		✓					140 - 15
	M	✓	Sandra Ewalt *10 = Leg - Chem	✓									450 - 16
2nd Year		✓	Eugene E Bartell							✓			135 - 17
		✓	Joan Bartell							✓			135 - 18
		✓	Eleanor Mish Meyer *10 Leg ✓	✓ Chem	✓								115 - 19
2nd Year	M	✓	Sylvia Brimmer *10 Leg		✓					✓			205 - 20
Jan 78			Evelyn Church							✓			145 - 21
		✓	Peggy Conlon	✓									22
			Susan Durfee Art + Eng only	?	?					?			23
			Patricia J. Foster			✓							115 - 24
2nd	M	10:30 ✓	Janet Ross *10 Kindergarten	✓									550 - 25
4-30		?	Charles Dickinson		✓	✓				?			26
		✓	Elaine Nicholson 1st Semester	✓									260 - 27
M	10:00	✓	Tyne F. Bishop *10 Leg - [illegible]							✓			135 - 28
M	10:00 M	✓	M. F Goodrich Grad *10 Reg *10 dues ✓					✓					215 - 29
M		✓	Edna N. Patterson (Mrs. Charles)	✓				✓					215 - 30
		✓	Patricia Ann Laughlin *10 Leg -						✓				230 - 31
Monday	10:00	✓	Elizabeth W. Smith (Mrs J. Kellum)			✓							115 - 32
		✓	Rose Mary Travelso							✓			33
													34
			Patricia Ann [illegible]										35
													36
			[illegible]			✓							115 - 37
		✓	Lisa Bartell			✓				✓			

Beginning Drawing

- ✓ Mrs. Ralph Morgan
- ✓ Janice Goodrich
- ✓ Melonie Tooker
- ✓ Kerrilyn Warner
- ✓ Edna Patterson
- ✓ Claire A. McDonnell
- ✓ Linda Schmidt

Persp. & Color Theor

- ✓ Janice Goodrich
- ✓ Kerrilyn Warner
- ✓ Melonie Tooker
- ✓ Edna Patterson

APPLICATIONS (16) 13 M - 3 Cont.

FIRST SEMESTER

1977-78

INTERVIEW			COMPREHENSIVE STUDENTS		SEMESTER TUITION						PAID	
	8/25	9 AM	✓ Melonie Tooker	C	Sch	650	-					1
			✓ Regina Kitchings									2
			✓ Clara A. McDaniel	C		650	-					3
	8-15	4:15	✓ Elizabeth Bullis	C		650	-					4
	8-15	9 AM	✓ Thomas Richardson	C		650	-					5
	8-27	2 PM	Tonia Thompson	C		650	-					6
	2nd Yr.		✓ Daniel Truth	C	w/ Sch	650	-					7
			✓ Rosemary Cox	C		650	-					8
	2nd Yr.		✓ Guy Walker	C		650	-					9
			Judy L. Nerren	C		650	-					10
	Interviewed		✓ Susan Hall	C		650	-					11
												12
												13
	2nd Yr.		✓ Jeffrey Lee Dewberry	C	w/ Sch	650	-	Credit		400	-	14
												15
			✓ Bonnie Elise Byrne	C		650	-					16
	2nd Yr		✓ Jonathan Bulkley	C		650	-			350	-	17
	"		✓ Michael Edmonds	C	Sch	650	-	Credit				18
	2nd Year		✓ Beverly Ina Dawson	C		650	-					19
	8-15	As II	✓ Nancy Schneider	C		650	-	10				20
												21
										1100	-	

LANDSCAPE & COMPO.

- ✓ Janice Goodrich
- ✓ [illegible] McDonnell
- ✓ Elizabeth Bull
- ✓ Melonie Towler
- ✓ Edna [illegible]
- Claire A McDonnell

Program Class

					TUITION	PAID
1	-	✓	Janet Tefft	C	✓	-
2	-	✓	Sue Lehrer	C	✓	
3	-	✓	Jonathan Bulkley	C	✓	
4	-	✓	Debra Lee Dunlap	C	✓	
5	-	✓	~~Rosemary Cox~~ 2nd Semester	C	✓	
6	-	✓	Doris Hunsdel (Tuition not available)	*	✓	
7	-	✓	Helen Pe Wi-Nor			550 -
8	-	✓	Mary Lou Cochran		✓	550 -
9	-	✓	Sandra Ewalt			550 -
10	-	✓	Peggy Condon	*	✓	
11	-	✓	Janet Ross		✓	550 -
12	-	✓	Pat Stowe			
13	-	✓	Lois Constantine			
14	-	✓	Clare A. Mc Donnell	C		
15	-	✓	Elizabeth Bellis	C	?	
16	?	✓	Thomas Richardson	C	?	
17	-	✓	Patricia Kitching	C	✓	
18	-	✓	Judy L. Burnett	C		
19	?	✓	Susan Hale	C	?	
20	-		Beverly McDonough			
21		?	M. Nancy Bradford	C		
22						
23	-					
24	-	✓	Elaine Pritchett			350 -
25	-					
26						
27						
28						
29						
30						

✓

Goodwin Class

		No.	Name	Note		
	✓	1	Melanie Tackett	(Casts)	C	
		2	~~Nikki Marguerite Phillips~~		C	
	✓	3	Clare A. McDonnell	(Casts?)	C	
	✓	4	Elizabeth Bullis		C	✓
	✓	5	Thomas Richardson		C	✓
		6	Timothy Thompson	?	C	✓
		7	~~Dale Robert Clark~~		C	
/	✓	8	Guy Walker		C	✓
/		9	Judy L. Norman		C	
/	✓	10	Susan Neff	(Casts)	C	✓
		11	Robyn Finn		C	
/	✓	12	Patricia Kitchings		C	✓
/	✓	13	Jeffrey Damberg		C	✓
		14	M. Nancy Bradford		C	
	✓	15	Bonnie Elise Byrne		C	✓
/	✓	16	Jonathan Bulkley		C	✓
	✓	17	Michael Emmerson		C	✓
/	✓	18	~~Rosemary Cox~~			
		19	~~Helen B. Hile~~			
	✓	20	Sylvia Brimmer			✓
		21	Patricia Foster			
	?	22	Charles Dickinson			✓
	✓	23	Honey Schroeder		C	✓
/	✓	24	Beverly McDonough		C	
/	✓	25	Bonnie Elisa Byrne	(casts)		

Jacket ✓

BONAMARTE CLASSES

					WATERCOLOR	COLOR THEORY & PERSPECTIVE
-	✓	1	Melanie Tooker	C	✓	✓
		2	~~Alice M. Phillips~~	C		✓
-	✓	3	Clare A. Mc. Donnell	C		✓
-	✓	4	Elizabeth Bullis	C	✓	✓
		5	Thomas Richardson	C	✓	✓
	?	6	Timothy Thompson	C	✓	✓
		7	~~Dale Robert Clark~~	C	✓	✓
-	✓	8	Judy L. Norman	C	✓	✓
-		9	Susan Huff	C	✓	✓
		10	~~Robyn Finn~~	C		✓
-	✓	11	Eleanor Walker Meyer	C		✓
	?	12	M. Nancy Bradford	C	?	✓
-	✓	13	Bonnie Elisa Byrne	C	✓	✓
-	✓	14	Jonathan Bulkley	C	✓	✓
	✓	15	Kerilyn Warner		✓	✓
	?	16	Linda Sensino		✓	✓
-	✓	17	Michael J. Weber		✓	
		18	Mrs R.B. Cooney		✓	
	?	19	Judith Lynn Zielinski			✓
-	✓	20	Elizabeth H. Walker		✓	✓
		21	Patricia T. Foster		✓	
		22	Charles Dickinson	½C	✓	
AM? -	✓	23	Elizabeth W. Smith (Mrs Kellum Smith)		✓	
-	✓	24	Patricia Kitchings			
-	✓	25	Rosemary Cox			
		26	Jennifer Gidman			

OLINSKY CLASS

		No.	Name		
		1	Linda Senning		✓
	✓	2	Michael Ewankow		✓
		3	Kerilyn Walker		✓
/	✓	4	Melanie Tooker	C	✓
		5	[illegible]		
/	✓	6	Clare A. Mc Donnell	C	✓
		7	Elizabeth Bullis	C	✓
/	✓	8	Thomas Richardson	C	✓
		9	Timothy Thompson	C	✓
		10	[illegible]	C	
/	✓	11	Guy Walker	C	
		12	Judy L. Norman	C	
	✓	13	Susan Huff	C	✓
		14	Robyn Finn	C	
		15	[illegible]	C	
		16	M. Nancy Bradford ?	C	
/	✓	17	Bonnie Elisa Byrne	C	✓
	✓	18	[illegible]	C	
/	✓	19	Nancy P. Schroeder	C	✓
/	✓	20	Beverly Mc Donough		

LANTZ CLASS

-	✓	1	Jonathan Bolkeley	C	✓
	✓	2	Michael Swankow	C	✓
-	✓	3	Guy Walker	C	✓
-	✓	4	Jeffrey L. Dambergc	C	✓
-	✓	5	Wayne O. Southwick		✓
-		6	Sonja Britt		
-	✓	7	Lee B. Scott		✓
? -		8	Melanie Tooker ?	C	?
-	✓	9	Sylvia Brimmer		
		10	Clare A. Mc. Donnell	C	
-	✓	11	Elizabeth Bullis	C	✓
	✓	12	Thomas Richardson	C	✓
		13	Timothy Thompson	C	✓
-	✓	14	Rosemary Cox	C	
-	✓	15	Judy L. Norman	C	✓
		16	Susan Huff	C	X
-	✓	17	Patricia Kitchings	C	
	✓	18	Beverly McDonough	C	
		19	M. Nancy Bradford ?	C	?
		20	Bonnie Elisa Byrne ?	C	?
-	✓	21	Beverly McDonough	C	
-	✓	22	Evelyn Chiarito ?		
-		23	Patricia Kitchings	C	

✓

CHANDLER CLASS

-	✓	1	Michael Ewankow	C	✓
-	✓	2	Wayne O. Southwick		✓
-	✓	3	Sonja Britt		✓
-	✓	4	Eugene E. Bertolli		✓
-	✓	5	Jean Bertolli		✓
	✓	6	Lisa Marie Bertolli		✓
-	✓	7	Sylvia Brimmer		✓
-	✓	8	Rose Marie Ikävalko		✓
	✓	9	Daniel Truth	C	✓
		10	Elizabeth Bullis	C	✓
	✓	11	Thomas Richardson	C	✓
	?	12	Timothy Thompson	C	✓
-	✓	13	Guy Walker	C	✓
		14	Judy Dormar	C	✓
-	✓	15	Tyne E. Bishop		
-	✓	16	Jonathan Bulkeley	C	✓
-		17	Evelyn Chiarito		✓
		18	Rosemarie Ikävalko		✓

	Wed AM -	Sat AM
1	Bishop	Bishop ?
2	Ikävalko	Ikävalko?
3	Southwick ?	Wayne Southwick
4	Sonja Britt	Sonja Britt
5	Sylvia Brimmer	Sylvia Brimmer
6	Pat Love ?	Eugene Bertolli
7	Thomas Richardson	Jean Bertolli
8	Michael Ewankow	Patsy Mc Laughlin
9		Guy Walker
10		Daniel Truth
11		
12		
13		
14		
15		